

The Boris Roubakine Piano Club

presents

MAREK JABLONSKI

Piano

BENEFIT CONCERT

in memory of

Friema Boroditsky

PRE-CONCERT RECITAL

SUSAN COTTRELL, Violin

SUSANA SINGER, Piano

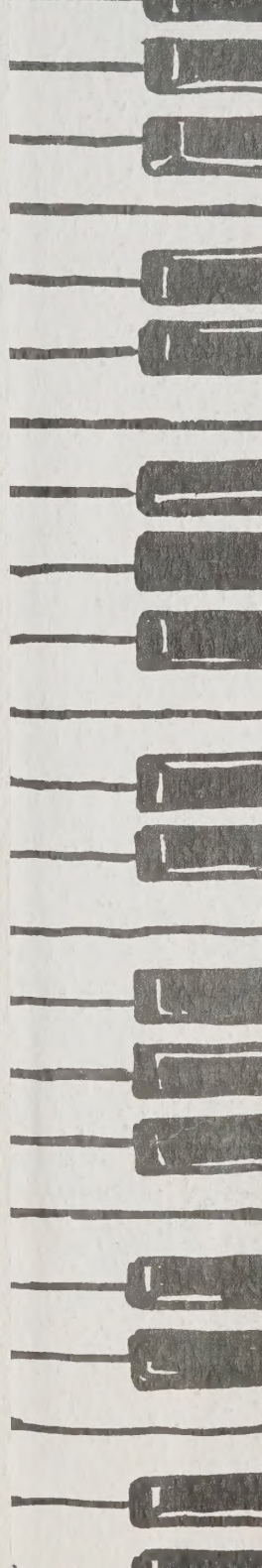
Honorary Patrons

Sandy Mactaggart, Chancellor, University of Alberta

Patricia Clements, Dean of Arts, University of Alberta

JANUARY 19, 1991

Convocation Hall, University of Alberta



PRE-CONCERT RECITAL

7:00 PM

Susan Cottrell, violin

Susana Singer, piano

Largo

Veracini
(1690 - 1750)

Introduction and Rondo capriccioso

Saint-Saens
(1835 - 1921)

Tzigane

Ravel
(1875 - 1937)

Yamaha Champagne Interlude

7:30 PM

MAREK JABLONSKI

RECITAL

8:15 PM

Impromptus

Opus 142, Nos. 1 and 2

Opus 90, No. 4

Schubert

(1797 - 1828)

Sonata in F minor, Opus 5

Allegro maestoso

Andante espressivo

Scherzo - Allegro energico

Intermezzo - Andante molto

Finale - Allegro moderato ma rubato

Brahms

(1833 - 1897)

Intermission

Prelude No. 2, Book I - Voiles

Prelude No. 5, Book II - Bruyeres

Debussy

(1862 - 1924)

Impromptu in F minor

Opus 31, No. 2

Fauré

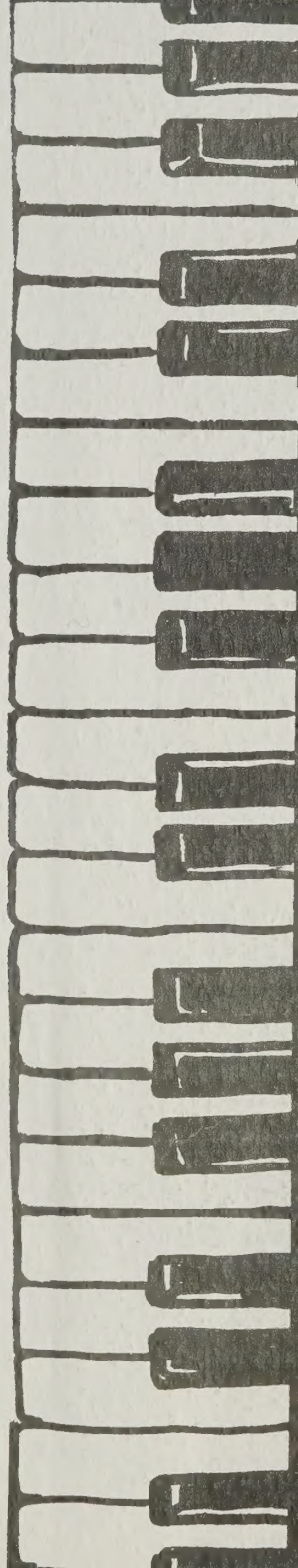
(1845 - 1924)

El Albaicin

Navarra

Albéniz

(1860 - 1909)



VIOLIN RECITAL NOTES

Veracini Largo

Francesco Marie Veracini was an Italian violinist and composer who wrote many sonatas and other works featuring the violin. His Largo is a fine example of the beautiful singing style of the Italian baroque.

Camille Saint-Saens: Introduction and Rondo capriccioso

The scheme of the Introduction and Rondo capriccioso, composed in 1909, rests upon the rhythmic base of a Spanish dance, the Aragonese jota. After a serious, poised prologue, the composer spins out bravura music in rondo form. The tension mounts continuously, displaying new, increasingly difficult elaborations, which are resolved by a dazzling coda.

Maurice Ravel: Tzigane

Tzigane was written in 1924 and dedicated to Yelld 'Aranyi, the Hungarian violinist and grandniece of Joachim. It has been said of the Tzigane that "... in the solo part, not only has every known technical effect been used, but Ravel has invented new ones." There is a feeling of unabashed virtuosity and a lack of self-consciousness about the piece, from the remarkable opening cadenza to the glittering ending.

Susan Cottrell

PIANO RECITAL NOTES

Franz Schubert: Impromptus

That a musician, whose worldly circumstances were nothing but poverty and misery, would be constantly creating some of the happiest music written, gives us a clue as to where the artistic spark originates in the human spirit. The music of Franz Schubert is like "the eternal river of life", at times forming dark pools in the minor tonalities, but for the most part cascading in the major ones, constantly flowing forward, overcoming all obstacles in expressing the composer's deep inner happiness at being alive. The Impromptus for piano are a case in point. Among the many elements in the Opus 142, No. 1 in F minor there is a lovely statement concerning Schubert's national origins. Here we have the composer expressing his love for the Tyrolienne folklore. In the following two trio sections, the left hand crosses back and forth between soprano and bass, creating a dialogue whose profound beauty escapes description. The A flat Impromptu, Opus 142, No. 2 contains one of Schubert's most romantic melodies, yet founded on melodic and harmonic simplicity akin to that of Mozart. Finally we have the famous Opus 90, No. 4 which with its simple but constant arpeggio figuration, evokes the feeling of sitting by a fresh spring.

Brahms: Sonata in F minor, Opus 5

The monumental Sonata in F minor Opus 5 by Brahms is nothing short of gigantic. Its five movements run the whole gamut of powerful emotions that the composer repeatedly expressed in his early period: youthful energy and power, romantic love, bitter irony in a stupendous waltz movement, tragedy in a funeral march and finally a rise from doubt to triumph and joy. This is probably the most extensive sonata written in the 19th century.

Debussy: Preludes

In the Preludes by the Impressionist Claude Debussy (actually, the first "modern" composer) we have music that evokes particular moods, which the composer then renders more suggestive by giving a title at the end of each one. Voiles or "Sails" is an astonishing piece, as the entire work is based on the whole-tone scale, thereby creating a feeling of the stillness and laziness one might feel while sitting by the water on a hot summer's day. Bruyere, on the other hand, is a simple "nature painting" of a pastoral setting very much resembling another well-known Prelude "La fille aux cheveux de lin" (The girl with the flaxen hair).

Fauré: Impromptu in F minor

Gabriel Fauré's Impromptu in F minor is a particularly successful virtuoso miniature. It was a favorite of some of the great pianists earlier in the century and is a brilliant example of piano writing in the French style, in mood as in its technical and harmonic aspects.

Isaac Albéniz: El Albaicin and Navarra

Isaac Albéniz, following a lifetime of writing effective short "salon" pieces, set out to create a monumental series of piano works inspired by the atmosphere and colours of the various regions of his native Spain. They are all, however, rhythmically based on the dances of Andalusia, the heartland of the art of the Flamenco song and dance, and each one is extremely demanding of the pianist's technical virtuosity. El Albaicin is no exception, with its melancholic accents alternating with the singer's chant, climaxing with an impassioned combination of the two, finally ending in a haunting atmospheric evocation of the gypsy quarter of the city of Granada. Navarra was to be the first of another great suite but the composer died before its completion. It nevertheless could be considered the most glorious of all these works. Here we have a magnificent painting of Spain under the brilliant sun, written in the major key. The middle section uses an actual popular song arranged within a spectacular display of pianistic fireworks.

Marek Jablonski

*This evening's concert is being recorded by
C.B.C. Stereo for airing on as yet unspecified future dates:
"Sunday Arts" (CBC Radio 740, 6:00 - 9:00 am Sundays); and
"Alberta in Concert" (CBC Stereo 90.0, 8:00 pm Sundays).*

*Proceeds from this benefit concert will be donated to the
Music Resources Centre, University of Alberta,
in memory of Friema Boroditsky.*

MAREK JABLONSKI has captured a special place in the hearts of Edmontonians. He came to this part of the world from Poland as a young and extraordinarily gifted child. His studies here and subsequently at the Banff School of Fine Arts, the Aspen School of Music and the Julliard School of Music catapulted him into an international concert career. It is said of Mr. Jablonski's playing that "his clean, magical, well polished technique, his beautiful touch and his limpid tone find their way straight to the music's heart and spirit" (Der-Express - Vienna). In the field of pedagogy, Marek Jablonski's linguistic talents (he speaks a number of languages fluently) have enabled him to give master classes in many parts of the world. For the past 15 years, he has been a guest artist at the Banff School of Fine Arts. He conducts the annual piano master class at the Bergamo Festival in Italy and teaches Advanced Performance Programs at the Royal Conservatory of Music in Toronto. Mr. Jablonski is presently the principal clinician of the Boris Roubakine Piano Club.

SUSAN COTTRELL is a native of Alberta and a former pupil of Randal Shean of Edmonton. Studies in Aspen, Montreal and Toronto led her to pursue a career as a freelance musician. A long list of honours and awards acclaim her stature as a highly gifted and accomplished violinist.

SUSANA SINGER is a native of Argentina who now makes her home in Edmonton. Susana has performed extensively in Europe and South America. She has been heard on C.B.C. radio both as a recitalist and as a soloist with the Edmonton Symphony Orchestra.

FRIEMA BORODITSKY (1938 - 1989) was born and raised in Winnipeg. Her Bachelor of Music degree, with distinction as University Scholar, was from McGill University. She had an active musical career as a teacher, lecturer and adjudicator. Friema was a member of the Edmonton Registered Music Teachers Association and the Boris Roubakine Piano Club. A perpetual student herself, she would have been pleased to know that other students would benefit from tonight's celebration of music.

THE BORIS ROUBAKINE PIANO CLUB was formed in 1955 and is named after its original clinician. Until his sudden death in 1974, Boris Roubakine shared with this group of teachers his extensive knowledge of piano literature and pedagogy, inspiring dedication to a higher standard of teaching and performing in all. The club continues to maintain its philosophy and ideals through fruitful association with various renowned clinicians.

ACKNOWLEDGEMENTS: The Boris Roubakine Piano Club would like to acknowledge generous financial assistance from Yamaha Pianos and Organs, Baldwin Pianos and Organs, and Oliver Music Company Limited. The Music Department of the University of Alberta deserves special recognition for its contribution in the use of Convocation Hall and the new Hamburg Steinway piano.

